MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS
HELD IN WASHINGTON, D. C., NOVEMBER 2 AND 3, 1931

The fourth meeting of the Commission of Fine Arts during the fiscal year 1931 was held in its office in the Interior Department Building on November 2; also on November 3, the Commission visited Wakefield. The following members were present:

Mr. Moore, Chairman,
Mr. Winter,
Mr. Greenleaf, Acting for Mr. Vitale,
Mr. Cross,
Mr. Weinman,
Mr. Mauran,
Mr. Swartwout, and
Mr. H. P. Caemmerer,

Executive Secretary and Administrative Officer. Also Mr. Wm. Mitchell Kendall of the firm of McKim, Mead and White, New York City, was present.

1. APPROVAL OF MINUTES: The Minutes of the Meeting held in Washington, September 24, 25 and 26, were approved.

2. COLUMNS FOR COLUMBIA ISLAND PLAZA: The Commission gave special consideration to the question of erecting the columns on Columbia Island Plaza, at the request of Lieut. Col. U. S. Grant 3d, Executive and Disbursing Officer of the Arlington Memorial Bridge Commission, with whom Mr. Kendall had been corresponding on the subject. (Exhibit A)

The Commission made a trip of inspection to the Arlington Memorial Bridge and Columbia Island Plaza early in the morning in company with Mr. Kendall and Major Gillette, Assistant Executive Officer of the Arlington Memorial Bridge Commission, and the subject of erecting the columns was considered on the ground. Two 18-foot poles that had been erected at the proposed site of the columns by Major Gillette at the request of the Commission, were inspected.

The Commission considered the columns in relation to the general development of the Plaza and the Mount Vernon Highway approach, together with the memorial entrance to Arlington and the treatment proposed for the parkway northward extending toward Analostan Island. Major Gillette called attention to the fact that there was objection by aviators to erecting the columns, who fly low in this locality in order to reach their landing place at Hoover Field at the south end of the Highway Bridge. Also he was of the opinion that the columns are rather close together and would not serve the purpose of memorial columns to embellish the Plaza in view of the great amount of traffic coming over the Arlington Memorial Bridge. The Commission took note of these objections but considered the columns primarily in their relation to the Arlington Memorial Bridge development.

Mr. Kendall strongly urged the erection of the columns since he said they had been planned as part of the Arlington Memorial Bridge development from the time the plans were adopted, and he submitted a new drawing showing sculptural relief proposed in a modified form since he thought that was a special problem connected with the design of the columns. Also he submitted photographs showing the columns drawn into scale as part of the Arlington Memorial Bridge development, which he said showed conclusively that the columns are needed on Columbia Island Plaza to give accent to the Arlington Memorial Bridge development on the Columbia Island side of the bridge as the Lincoln Memorial does on the District of Columbia side.

The Commission gave the problem very careful consideration late in the evening. It was recalled by several of the members of the Commission that the columns had been approved as part of the plans several years ago and had never been omitted, but on the other hand plans had been made to conduct a

competition for the sculptural relief. Therefore, as the Commission had never reversed its decision in the matter of erecting the columns, it was again decided that the columns should be retained. The Commission felt that the objections raised by aviators and traffic problems were not fine arts problems to be considered in connection with the project. The point raised by Mr. Kendall that these columns are needed architecturally was given special consideration by the architect members of the Commission (Mr. Cross, Mr. Mauran and Mr. Swartwout), who after discussion unanimously agreed that in their opinion the columns are needed architecturally on Columbia Island Plaza to give accent to the composition at their proposed location. Mr. Greenleaf felt the columns a desirable part of the composition although he believed it was of importance to have a complete plan made for the treatment of Columbia Island Plaza before the columns are erected. Mr. Weinman preferred instead of the columns a lower motif, possibly fountains that would give fine embellishment to the Plaza. Mr. Winter had no particular objection to the columns although he felt strongly that the lantern should be redesigned so as to be in proper relation to the rest of the column.

On the whole the Commission did not feel the imperative need of erecting these columns immediately and it was finally decided to recommend to the Arlington Memorial Bridge Commission that the project of erecting the columns be held in abeyance for the time being. (Exhibit A-1) (See also A-2)

3. BRONZE GATES FOR ANNAPOLIS: The Allied Architects of Washington, D. C., Inc., through Professor Frederick V. Murphy, submitted a revised design for the bronze gates to be erected at the Naval Academy at Annapolis, Maryland. The architect members of the Commission gave the design particular attention.

They noted that the recommendations of the Commission made at the meeting on September 24, had been carried out. It was suggested that the posts might be cut back a little. The Commission were well pleased with the design and approved it. The Secretary of the Navy was informed accordingly. (Exhibit B)

4. ADDITIONS FOR THE NATIONAL MUSEUM BUILDING: At the request of Dr. Alexander Wetmore, Assistant Secretary in Charge of the United States National Museum, Smithsonian Institution, Mr. Nathan C. Wyeth, Architect, submitted in behalf of the Allied Architects of Washington, D. C., Inc., a set of sketches prepared by him for the proposed additions to the National Museum Building to extend about 200 feet to the east and to the west from the present building. The present building is 561 feet in length, which with the additions proposed will make the building about 1,000 feet long. Congress has authorized these additions by Act approved June 19, 1930, (46 Stat. p 785) as follows:

> "Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Smithsonian Institution is hereby authorized to extend the Natural History Building of the United States National Museum by additions on the east and west ends thereof, in accordance with plans to be approved by the Commission of Fine Arts, and to engage, if necessary, architectural and inspection services, without regard to the restrictions of existing law governing such services. There is hereby authorized to be appropriated a sum not exceeding $6,500,000 for this purpose."

Dr. Wetmore gave a word of explanation regarding the sketches as follows:

"The plan is for the extension of the Natural History Building of the National Museum at either end. These wings were contemplated in 1917, in connection with the building on the Mall and we now wish to put this project into effect if we may. The present building has four main floors--the lower floor and upper floor and two intermediate floors. The general plan we wish to follow is to duplicate that construction as far as the interior arrangement

is concerned. However, while the present museum building was designed with exhibition halls lighted largely by daylight, we wish to eliminate the windows and depend upon artificial lighting entirely. This is the particular problem we wish to put up to Mr. Wyeth in making the plans. There will be workshops and laboratories on the lower and upper floors.

"In the general scheme it has been found most practicable to have rectangular halls. The Museum Director has definite rooms for definite exhibits but we know that in 10 or 15 years it will be necessary to change them, and our experience teaches us that large rectangular halls offer the best arrangement as to flux and the presentation of large wall decorations. Those have been the controlling factors that have been put up to Mr. Wyeth in the preparation of the plans. Because of the length of the building there will be entrances at either end."

The sketches were given particular attention by the architect members of the Commission, who noted that the type of architecture of the existing building, including height and cornice line, had been adhered to.

Mr. Swartwout strongly urged the omission of the pilaster treatment proposed for the exterior of the building so as to have simply a plain wall surface. Mr. Mauran and Mr. Cross concurred in this suggestion. Mr. Wyeth stated that in some of their preliminary studies it had occurred to them that the omission of the pilasters as indicated would be desirable and he would be glad to omit them from the final studies. With this suggestion the Commission of Fine Arts approved the sketches and Dr. Wetmore was informed accordingly. (Exhibit C) (See also C-1)

5. IMPROVEMENT OF PARKING FACILITIES AND ACCOMMODATIONS FOR VISITORS DURING THE GEORGE WASHINGTON BICENTENNIAL CELEBRATION: Mr. Moore submitted to the members of the Commission the draft of a letter he proposed to send to Senator Fess as Chairman of the George Washington Bicentennial Commission, calling attention to the urgent need of improving parking facilities for automobiles in the District of Columbia; also Mr. Moore called attention to the fact that nothing had been done so far toward providing accommodations for the thousands of visitors who are coming to Washington next year for the celebration. The Commission concurred in the statement set forth in the letter to Senator Fess and after signing it individually it was sent to him. (Exhibit D)

6. STATUE OF GENERAL OLIVER OTIS HOWARD: Under date of October 29, 1931, the following letter was received from Mr. J. W. Hanson, Secretary, Howard Memorial Commission, Office of the Adjutant General, State of Maine, requesting the advice of the Commission of Fine Arts in the matter of erecting a statue by the State of Maine to General Oliver Otis Howard at Gettysburg:

Augusta, Me.

Mr. Charles Moore,
Chairman, The Commission of Fine Arts,
Room 3311, Dept. of Interior Bldg.,
Washington, D. C.

Dear Sir:

The State of Maine desires to erect an equestrian statue to Major General Oliver Otis Howard in the National Park at Gettysburg, the Legislature of the State having authorized the statue and made appropriation therefor.

The Commission appointed under the provisions of the act of the Maine Legislature has had a model executed by Mr. Robert Aitken, 227 West 13th Street, New York City, and it is requested that your Commission view this model and give your approval or disapproval of the same. It is further requested that the Secretary of the Howard Memorial Commission be notified of your decision.

For the information of your Commission you are advised that the model executed by Mr. Aitken was not in competition with any other sculptor.

Very truly yours,

Mr. Weinman said that Mr. Aitken had telephoned to him about the matter and at about the same time he received word from Mr. Tefft, sculptor, of Guilford, Maine, who claimed he was a competitor for the memorial, although Mr. Aitken said there was no competition for the design. For this reason Mr. Weinman said he had not visited Mr. Aitken's studio with other members of the Commission. Mr. Moore said that this matter was explained to Mr. Aitken in a letter sent to him a few days ago. (Exhibit E)

The Commission considered the project and concluded that in view of the statement of the Adjutant General that Mr. Aitken is the sculptor who is to complete the memorial, the Commission is free to act. Mr. Weinman thereupon arranged with several of the members to visit Mr. Aitken's studio within a few days. (This inspection was made on November 6; whereupon Mr. Weinman sent the following telegram to the office of the Commission:

> "In accordance this request Messrs. Cross, Swartwout and I have yesterday viewed Aitken's scale model for equestrian statue of General Otis Howard for Gettysburg and wish to report same as being a creditable work both in spirit and general composition. We have discussed some minor changes with Aitken which he says he will take care of."
>
> (Signed) A. A. Weinman.

A report approving the model was sent to Mr. Hanson, Secretary of the Howard Memorial Commission. (Exhibit E-1)

7. NEW P STREET BRIDGE: Mr. A. L. Harris, Municipal Architect, in company with Mr. C. R. Whyte, District Engineer of Bridges, submitted a design for the new P Street Bridge near Dupont Circle. The design was considered with Lieut. Col. U. S. Grant 3d, Director of Public Buildings and Public Parks, who said he was vitally interested in it because of the Rock Creek Parkway which the bridge crosses. The bridge will be built of reinforced concrete and will be 200 feet

in length. It will have a 90-foot span and be about 35 feet high from the bottom of the parkway. It is to be a two-arched bridge, providing ample room for a 40-foot parkway.

The architect members of the Commission gave the design particular attention and recommended omitting the pylons and carrying a parapet treatment throughout the length of the bridge. Mr. Harris said these suggestions will be embodied in a further study of the design. The Commission thereupon gave their tentative approval to the design. (Exhibit F)

8. MACHINE SHOP AND GAS STATION AT VIRGINIA AVENUE AND 27TH STREET: Colonel Grant called attention to a submission by the Building Inspector under the Shipstead-Luce Act for a machine shop and gas station to be located at Virginia Avenue and 27th Street. Since the Commission of Fine Arts had protested against the erection of additional industrial establishments in proximity to the Rock Creek Parkway, Colonel Grant said that the Rock Creek Parkway Commission had been negotiating with the man who owns the property but that all the money that is left in the Rock Creek Parkway fund is not sufficient to buy it, since the owner is not willing to sell at the price offered. Col. Grant then said that the owner now has said that if he is permitted to build the gas station and allowed to operate it for five years he will not build the machine shop. The Commission felt that in the circumstances the design of the gas station is one that should be given particular attention. It was thought the gas station could be screened off from the parkway. In this connection Mr. Greenleaf called attention to the Mission style of oil stations in California, which are well designed architecturally.

9. INSCRIPTION ON LAFAYETTE MONUMENT: Colonel Grant said that at a previous meeting the Commission approved certain lettering on the Lafayette Monument, and although the cost is not great, yet he does not wish to spend the money unless the Commission thinks it absolutely necessary. Col. Grant said further that the suggestion came from some one outside the Government who could not recognize the four statues grouped around the pedestal of this monument. Mr. Moore informed Col. Grant that the attitude of the Commission of Fine Arts was that if the lettering must be done it should be done in the way the Commission had recommended but that the Commission did not at all feel that it must be done.

10. DESIGN FOR REST HOUSE AT WAKEFIELD: Mr. Edward W. Donn, Architect, presented a design for the Rest House at Wakefield, to be located on the Duck Hall property. Mr. Donn said that the original plans had been re-studied--the house had been made smaller and according to Mr. Moore's suggestion, the several rooms had been merged into one large room with a fireplace at either end. He said the intention is to serve light lunches, it being possible to accommodate 50 people at one time. The house, including a heating plant, sewage system, etc. will cost about $25,000. Mr. Greenleaf said regarding the design that he had always had it impressed upon him that everything at Wakefield was to reproduce as much as possible the simplicity of a farm. Mr. Donn replied that this is being done and that a log house of this type was characteristic of Colonial Virginia.

Mr. Donn said that at Duck Hall between the Wakefield House and the proposed location of the Rest House there is a small slightly tidal stream, over which they will put a little footbridge. Along the banks of the stream among the

larger trees are many small trees and much underbrush, all of which is to be cleared out, as in a natural park.

Mr. Moore said that the Rest House has for some time been proposed as a memorial to Mrs. H. L. Rust, the late President of the Wakefield Memorial Association. As such it is not to be considered strictly a part of the George Washington birthplace project but is to serve as a place for accommodation of visitors and as the headquarters of the Wakefield National Memorial Association.

The Commission approved the sketches and they were transmitted to the National Park Service with the suggestion that they be submitted to the Secretary of the Interior for his approval. (Exhibit G) (An oral report was received from the National Park Service that the Secretary of the Interior has approved the sketch.)

11. GEORGE WASHINGTON BICENTENNIAL 25-CENT PIECE: On Wednesday, October 28, Mr. Weinman came to Washington at the request of the Director of the Mint and inspected somewhat over 100 models that had been submitted by 99 competitors for the George Washington Bicentennial 25-cent piece. These models were inspected at the office of Mr. Grant, Director of the Mint, Mr. Grant said that in submitting the models it had been specified that the obverse show the head of George Washington but for the reverse the artists were allowed to prepare their own design. An inspection of all the models was made by Mr. Weinman. This inspection disclosed that all the competitors had complied with the specification by showing the head of George Washington on the obverse and as for the reverse fully 75 per cent of the models showed the American eagle in some form of design. After careful inspection of the models all but six sets were eliminated by Mr. Weinman and of these he expressed his preference for No. 56. The artist of design No. 56 had submitted 7 models, two of which

showed the head of George Washington on the obverse and the American eagle on the reverse, which were picked out by Mr. Weinman. It was agreed that the matter of making a final selection should be held in abeyance until Secretary Mellon could meet with the Commission of Fine Arts on the afternoon of the meeting of the Commission on November 2.

The inspection of the models with Secretary Mellon was made in the afternoon and after careful consideration Mr. Weinman again selected design No. 56 as giving promise of the best and most satisfactory results in the way of design, and this was agreed to by the other members of the Commission. A report was sent to Secretary Mellon accordingly. (Exhibit H)

Thereupon Mr. Mellon asked to be allowed to give further study to the models and that the Commission give consideration to more than one design. Accordingly he submitted photographs of models numbered 86, 44, 72, and 56 with a letter. (Exhibit H-1) These were again submitted to Mr. Weinman for special consideration. Mr. Weinman commented on the design that had been selected by Mr. Mellon and again expressed the decided opinion that model No. 56 gave promise of the best results but that if the Secretary does not approve of design No. 56 a special competition in which the artists of the models above mentioned are invited to take part might be conducted in accordance with the rules of the National Sculpture Society. (Exhibit H-2)

12. BADGE OF MILITARY MERIT: Captain Thomas J. Davis, Office of the Chief of Staff, submitted a model in color for the Badge of Military Merit, designed by Mr. Sinnock of the Philadelphia Mint. The model showed the head of Washington in bronze on a purple background with a field overhead showing three stars in red and two stripes. Upon the recommendation of Mr. Weinman the Commission approved the model. (Exhibit I)

13. CLEARSTORY FOR THE ADDITION TO THE LIBRARY OF CONGRESS BUILDING: Honorable David Lynn, Architect of the Capitol, in company with Dr. Herbert Putnam, Librarian of Congress, and Messrs. Pierson and Wilson, Architects, submitted to the Commission of Fine Arts a set of sketches suggesting a clearstory in the proposed addition to the Library of Congress building to be built on the square east of the main library building. Mr. Wilson said that these suggested changes had been proposed after further study of the plan and that they would result in providing a large reading room for historians in the clearstory and an additional story for 800,000 more volumes. The Commission raised the question whether or not this clearstory would make the building too high in its relation to the Library of Congress and the United States Capitol. Whereupon the architects showed from a perspective that due to the contour of the land and the fact that the Capitol and the Library of Congress are much larger buildings, very little of the clearstory could be seen in perspective, and they submitted a drawing to illustrate this. The question was raised whether or not the clearstory would be objectionable when seen from a distance in connection with the Library of Congress and the Capitol, for instance from the Mount Vernon Highway. The architect members of the Commission decided to give this special attention on Tuesday on the occasion of a trip to Wakefield. Mr. Cross found it necessary to return to New York in the evening but Mr. Mauran and Mr. Swartwout gave this matter special attention on the return trip from Wakefield. Mr. Mauran reported:

> "Swartwout and I came in over the Vernon Highway and from all available angles tried to visualize the Library of Congress Annex with reading room floor added.
>
> "Mr. Cross and I had already decided that there appeared to be no valid objection to the added height and now Mr. Swartwout requests me to say that he concurs in our view."

Also Mr. Swartwout reported as follows:

"You have probably received a note this morning from Mr. Mauran stating that we had agreed to approve, subject to your approval, the proposed additional story to the Congressional Library Extension Building. My objections on Monday afternoon were two: First, that the building as originally planned was higher than the main part of the Capitol, and that any additional height would only emphasize this bulk. I realize that this height probably wouldn't be apparent, except to the east, or perhaps, as was suggested by Colonel Grant, from across the Potomac or some distance away. Mr. Mauran and I looked at it very carefully on returning from Wakefield, and came to the conclusion that from that point it would not be serious as it was too far from the Capitol to interfere with the silhouette. The second point was that I felt the building would be better without the addition of this story. But inasmuch as by the inclusion of the story needed book space would be obtained, and as the change was particularly desired by the Librarian and by the architect of the Capitol, and as Mr. Mauran and Mr. Cross both approved the addition, I agreed to their opinion."

Upon the recommendation of the architect members of the Commission the suggested change in the proposed addition to the Library of Congress Building so as to provide for the clearstory was agreed to. (Exhibit J) (See also J-1)

14. CENTRAL HEATING PLANT: Under date of October 28, 1931, the following letter was received from Honorable Andrew W. Mellon concerning plans for the Central Heating Plant, which was submitted to the Commission of Fine Arts:

"This Department is having drawings prepared for the proposed new Central Heating Plant for public buildings in this City to be located in Square 297, bounded by 12th, 13th, C and D Streets, S. W., and the design for the building is being prepared by Paul P. Cret, of Philadelphia, as consulting architect for United Engineers and Constructors, Inc.

"Preliminary sketches of the proposed design accompany this letter, and it is requested that they be examined by your Commission and returned with your comments and advice.

"It is requested that the Commission's consideration of this project include the question of the location of the building on the

property as indicated on the accompanying plot plan; the question arises as to whether further setback from the property lines may not be of advantage.

"For your information, there is forwarded elevation of the Department of Agriculture building immediately across C Street to the north of Square 297.

"Mr. Cret has been asked to be present when the Commission takes up this design, and he or his representative, with representatives of the engineers, will be in Washington on the afternoon of Monday, November 2, when it is understood the Commission will take it up. Please advise the Supervising Architect's Office of this Department at what hour the matter will come up."

In accordance with arrangements made, Messrs. Geo. Schobinger and F.P. Fairchild construction engineers and Mr. Paul P. Cret submitted to the Commission of Fine Arts plans for the new Central Heating Plant to be located on Square 297 between C and D, 13th and 14th Streets, S. W. (opposite the Bureau of Engraving and Printing) for heating in particular the new buildings in the Triangle. The designer submitted a statement regarding the plans as follows:

"The Central Heating Plant for Public Buildings is to be located in Block 297 which is bounded by 12th and 13th and C and D Streets, S. W. This is adjacent to tracks of the Pennsylvania Railroad, over which coal will be brought to the Plant.

The Heating Plant Building is placed in the northwest corner of the plot, leaving the rest of the plot available for coal storage and for future extensions of the building. The building will now be constructed with space for six boilers, of which four will be installed immediately; the remaining space will provide for additions in load over a period of years. The arrangement of the building on the plot plan submitted allows ample space for coal storage; variation of this location within reasonable limits will not materially

affect this feature. A wall surrounding the property will entirely conceal from the street the coal storage and handling equipment.

The height of the building is set at a minimum of 109 ft. at the parapet of the main building and about 135 feet at the parapet of the penthouse which encloses the stacks. The principal consideration fixing this height is the desirability of discharging the gases at an elevation reasonably above the neighboring buildings. The stacks are kept as low as feasible from this standpoint, and draft for the fires is furnished through forced and induced draft equipment.

The building is of brick buff in color, with trim of limestone, these materials being those used in the Extensible Building of the Department of Agriculture to the north. Windows are of factory sash, grouped in large units to light the machinery corridors.

The style used is severe, and along classic lines, to conform with the general building scheme of Washington, but without overhanging cornices or ornamental mouldings.

The wall surrounding and screening the coal storage yard will be of the same material as the buildings.

The steam distribution system is partly in tunnel and partly in conduit. A portion of the tunnel was built some 18 years ago. Where possible, these tunnels and conduits are built in the parked areas. The tie line to the future heating plant in the westerly triangle from 15th St. to 17th St. and from 17th St. north to C St. is in the park north of Constitution Avenue. The new tunnel serving the buildings in the main triangle group is constructed in the parked area between the buildings and Constitution Avenue."

United Engineers & Constructors Inc.,
Engineers.

Paul P. Cret,
Consulting Architect.

The architect members of the Commission gave the plans particular attention. It was decided that the building might have a 15-foot setback. As for other matters pertaining to street widening, particularly C Street, these questions should be taken up with the National Capital Park and Planning Commission. With these suggestions the Commission approved the plan and Secretary Mellon was informed accordingly. (Exhibit A)

15. GEORGE WASHINGTON BICENTENNIAL FINE ARTS EXHIBITION: In accordance with arrangements made the committee of artists for the George Washington Bicentennial Commission, Mr. J. Monroe Hewlett, Chairman, was invited to meet with the Commission of Fine Arts on the afternoon of November 2, for conference as to plans for the George Washington Bicentennial Exhibition, in which the American Institute of Architects, the American Society of Landscape Architects, the National Sculpture Society, the Mural Painters Society, and the American Academy in Rome are cooperating. In conference with the Commission of Fine Arts the following members of the Committee of artists were present: Mr. Hewlett, Chairman, Mr. Victor Mindeleff and Mr. Horace W. Peaslee, representing the American Institute of Architects; Mr. Wilbur H. Simonson and Mr. Eliot, representing the American Society of Landscape Architects; Mr. Hewlett and Mr. Ezra Winter, representing the Mural Painters Society, Mr. Winter representing also the American Academy in Rome; and Mr. James E. Fraser and Mr. A. A. Weinman, representing the National Sculpture Society. Colonel Grant was also present during the discussion. The Committee endeavored to formulate definite plans with a view to determining the actual amount of space needed by the various organizations for their exhibition. It was pointed out that the National Gallery of Art and the rotunda in the National Museum

Building would provide the space desired by the National Sculpture Society and the Mural Painters Society and also probably the American Academy in Rome. Space had been allotted by the Corcoran Gallery of Art for this exhibition but the following Resolution was received from Director Minnigerode of the Corcoran Gallery, indicating that only a Colonial type of exhibition was acceptable to the Gallery:

October 30, 1931.

RESOLVED,

(1) That the Trustees deeply regret that they are unable to approve of holding in this Gallery the proposed exhibition by the Alumni of the American Academy in Rome as a part of the George Washington Bicentennial Celebration:

(2) That they cannot approve of any exhibition in this building in celebration of the Two Hundredth Anniversary of the birth of George Washington unless it be confined to material which is colonial in character, and which deals with George Washington, his life, his period and his contemporaries, as they could not regard an exhibition of any other character as appropriate to the occasion;

(3) That they reiterate and emphasize the fact that they do not object to the American Academy in Rome, as such, but on the contrary would be glad, at some future time, to consider any application for an exhibition here which the Academy may wish to make; and

(4) That the four rooms in this building are still reserved for any exhibition of high standard which the authorities of the Bicentennial Celebration may organize, provided it will be suitable to the original purpose in view and meet the approval of this Board, as provided in the resolution passed on April 29, 1931.

Mr. Weinman said this was quite a disappointment but in the circumstances they would probably limit the sculpture exhibition to the space allotted in the National Gallery and the rotunda of the National Museum. Consideration, however, was given to having also a limited outdoor exhibition. Mr. Weinman said that the National Sculpture Society was prepared to meet the expense of cutting down the partitions in the National Gallery of Art space and restoring them, includ-

ing the adjustment of electric lighting features but he desired to secure a new estimate for this work. The Secretary said he would see to it that this is furnished. The Committee felt that they were somewhat handicapped in their arrangements in view of the fact Mr. Hewlett resides in New York City, whereas a Washington man is needed to advise on the arrangement of the Exhibition. Accordingly, after consideration, Mr. Mindeleff was appointed Chairman of the committee to represent the artists in Washington, and as Vice Chairman of the Committee.

The question was raised as to where the architects and the landscape architects would hold their exhibition. Mr. Caemmerer suggested that two floors be secured in the Architects' Building at 18th and E Streets, N. W., that has been purchased by the Government. This matter was brought to the attention of Colonel Grant who said that he would assist in securing the desired space in the Architects' Building but that at the present time certain claims had been made for this space by agencies that wish to rent it. The architect members of the Committee said they desired about 3,000 square feet. The landscape architects through Mr. Simonson said at least 2,500 square feet was desired by them, and they were represented at this meeting to ascertain definitely what would be done to enable them to arrange for an exhibition.

Attention was called to the fact that the National Conference on City Planning should be invited to take part in the exhibition. Mr. Caemmerer said he was under the impression that they were cooperating with the group of artists since at a meeting a few months ago representatives of the National Conference on City Planning, namely, Mr. Edward H. Bennett and Colonel Grant, had been, so to speak, formally invited (orally) to take part in the Exhibition. Mr. Peaslee said that he had received a communication from the secretary of the National Conference on City Planning, Mr. Flavelle Shurtleff, saying

that they had never been officially invited to take part in the Exhibition. Mr. Caemmerer said he would send an official letter in behalf of the Commission of Fine Arts, inviting the National Conference on City Planning to take part in the Exhibition (Exhibit L). Mr. Caemmerer also said that on this very day Mr. Peixotto was meeting with the Committee of painters in New York City that is preparing the mural decorations, showing George Washington's life, for this exhibition and that this prevented him from attending this meeting. (See also Exhibit L-1)

16. PORTRAIT OF PRESIDENT HOOVER: Some months ago the Commission of Fine Arts was requested by Honorable Lawrence Richey, Secretary to the President, to recommend certain artists who would be competent to paint a portrait of the President. The Commission by letter of May 12, 1931, recommended: Mr. Charles Hopkinson, Mr. Louis Betts, Mr. Leopold Seyffert, and Mr. Gari Melchers.

On the day of the meeting of the Commission a telephone call was received from Mr. Richey requesting that the Commission of Fine Arts recommend specifically one artist in this group. The Commission gave the matter very careful consideration, which resulted in their recommending Mr. Gari Melchers of Falmouth, Virginia, as one of the most prominent artists in this country, to paint the portrait of President Hoover. Mr. Moore said that very recently Mr. Gari Melchers completed a portrait of Secretary Mellon. (Exhibit M)

17. SCULPTURE FOR THE ARLINGTON MEMORIAL BRIDGE: The Commission inspected photographs submitted by Mr. Leo Friedlander, showing changes that he had made in his models for the sculptural groups to be placed at the entrance to the Arlington Memorial Bridge. The Commission noted that Mr. Friedlander had to a certain extent embodied the suggestions of the Commission of Fine Arts made

at the meeting on September 24, at which time the Commission recommended that Mr. Friedlander turn the heads of the horses outward instead of inward and also that he strengthen by a motif the very definite gap between the forward part of his composition and the back of the horse. After an inspection of all the photographs the Commission concluded that Mr. Friedlander could still further improve upon his models. Attention was called to the fact that Mr. Friedlander's original model was prepared while he was a Fellow at the American Academy in Rome and that it was made for a bronze group. The sculptural groups for the Memorial Bridge on the other hand are to be in stone and, therefore, even though Mr. Friedlander was reluctantly acceding to the recommendations made to modify his figures so as to be appropriate for the Arlington Memorial Bridge head, the Commission of Fine Arts, nevertheless, felt it vitally important that he do so. The Commission finally recommended that Mr. Weinman should take up the matter further with Mr. Friedlander with a view to making such further necessary changes as should be made in his models. (Exhibit N)

18. SHIPSTEAD-LUCE ACT SUBMISSIONS: The Secretary submitted submissions Nos. 51 and 52, received from the Inspector of Buildings for changes coming under the Shipstead-Luce Act, as follows:

A sign, 15 feet long by 3 feet wide with the title, "National Capital Popcorn Stores", proposed for 1347 E Street (near Pennsylvania Avenue at 14th Street), after being brought to the particular attention of Mr. Mauran, was disapproved.

Alteration in a garage at 1437 Shepherd Street. The design was inspected by Mr. Mauran and upon his recommendation approved by the Commission.

19. SHIPSTEAD-LUCE ACT REGULATIONS: Mr. Mauran reported that he had been in conference with Mr. Eliot, Director of Planning of the National Capital

Park and Planning Commission, with reference to the proposed Shipstead-Luce Act Regulations. He brought the draft of Regulations to the attention of the Secretary, who said that he thought that the Regulations as drafted would meet present needs and would be much appreciated by builders and contractors who do construction work in the areas coming under the Shipstead-Luce Act. Mr. Mauran said that the Commission of Fine Arts would be furnished with a completed draft of the revised set of Regulations.

20. TRIP TO WAKEFIELD: In accordance with arrangements made, the Commission of Fine Arts made a trip of inspection to Wakefield, Virginia, to see the work of restoration of the birthplace of George Washington. Mr. Horace W. Albright, Director, and Mr. A. E. Demaray, Senior Assistant, together with other representatives of the National Park Service; Mr. Edward W. Donn, architect; also Major D. H. Gillette, Assistant Director of the Office of Public Buildings and Public Parks, and Mrs. Gillette, and Mr. and Mrs. J. Monroe Hewlett, were guests of the party.

The Commission left Washington about 9:00 o'clock in the morning and drove over the Mount Vernon Highway the entire distance to Mount Vernon. The trip of 14.7 miles was made in about 20 minutes. At Mount Vernon the Commission inspected the new terminal house designed by Mr. Donn for the Bureau of Public Roads, Department of Agriculture, which constructed the Highway. The party made a stop at Mount Vernon to visit the home of Washington, historical features of which were explained by Colonel Dodge, the Superintendent. From there the party drove on to Falmouth, Virginia, and stopped at the home of Gari Melchers, painter, and from there the trip was continued to Fredericksburg and thence 40 miles eastward to Wakefield. The party arrived about 1:00 o'clock. Luncheon was

served in the newly constructed Colonial kitchen that had been built immediately to the east of the house.

After lunch the house was inspected by all members of the party with much interest. Mr. Donn, the designer was highly complimented for the results achieved and the National Park Service for the splendid construction work that had been done during the past year. The Commission recalled that a year ago they were still making bricks on the ground and the foundations had scarcely been begun, whereas the house is now entirely finished excepting the furnishings. These Mr. Donn said are to be "Cromwellian". The gardens and planting are now being attended to.

A site was agreed upon for the Rest House to be erected at "Duck Hall" a short distance to the north of the Mansion house.

From the birthplace grounds the Commission drove over to Bridges Creek, where they inspected with much interest the lay-out with its planting of the old burial ground. A new enclosure had been built and new tombstones erected to mark the burial places of six generations of Washingtons, including that of Col. John Washington, the immigrant. The approach to the burial ground is lined with beautiful large cedar trees.

Mr. Moore, Vice President of the Wakefield National Memorial Assotiation considered with the representatives of the National Park Service the question of "dedication", that is being planned to take place February 11, 1931, the birthday of George Washington (old style). It was thought best to use the grounds outside of the birthplace reservation for the dedication ceremony.

The party started back to Washington about 4:00 o'clock, arriving in Washington at 8:00 p. m.

COPY

October 26, 1931.

Lieut. Col. U. S. Grant, 3rd, U. S. A.,
Executive Officer, Arlington Memorial
Bridge Commission,
Navy Building, Washington, D. C.

Dear Colonel Grant:

I have just received your letter of October 20th, regarding the design of the Columbia Island Plaza. A few years ago when the subject of a bridle path across the Bridge was being agitated, Mr. Wm. Adams Delano brought in Mrs. Robert Bacon, one of those strongly in favor of it. Mr. Delano was careful to say that he was not appearing on the scene to urge it, but merely wanted to give Mrs. Bacon a chance to set forth her views. I was very much opposed to the idea and expressed my feelings concerning the matter as politely as I could, but finally as Mrs. Bacon arose to go I was moved to say, "Mrs. Bacon, if you stayed a few minutes longer, I am afraid I might be won over to your ideas," and she was about to turn back and stay when Mr. Delano led her away! I am relating this incident, because the most forceful argument you have in your letter is, in my opinion, that of your courtesy.

Now at the last moment opposition has arisen on account of traffic difficulties, alleged engineering difficulties in the design of the column foundations, and interference with aeroplanes.

How the traffic question can be helped by leaving out the columns or substituting something lower in their place, I cannot imagine. There would be the same problem if they were omitted. These same considerations of traffic destroyed the simplicity of the original design for the Water Gate, besides costing the Government an extra of thousands and thousands of dollars.

The engineering difficulties were considered from time to time as the real objection to the columns, as it was the opinion of some that the stability of the columns was so slight that they might slip into the Potomac ! I have received word, however, from one of the Arlington Bridge Commission engineers, that there is no difficulty about the foundations, and that the drawings have been made.

As to the objections that have been raised by the Air Port authorities, at the last meeting of the Commission of Fine Arts, Major Gillette suggested that in addition to the standards bearing lights

EXHIBIT A

already designed for the tops of the columns, still more lights might be placed on the tops of the capitals, thereby lighting the entire columns. I assented to this idea, making a mental reservation to the effect that the same result might better be attained by throwing a light on the columns from without. I was under the impression at the moment that this question had been settled.

My main contention, however, in regard to the proximity of the airport are two in number. First that the airport authorities knew that there were to be columns long ago. Why then select the site of the airport nearby? My second contention is that this monumental bridge with its approaches, by far the most elaborate attempted in any country, and costing more than $14,000,000.00, should not be changed to its damage by any alleged danger to aircraft. I must recall to the memory of the Arlington Memorial Bridge Commission, President Jackson's reason for the erection of the Bridge. It was to be "symbolical of the firmly established union of the North and South," to quote the words of Daniel Webster in his "impassioned plea for the preservation of the Union." The design of the Columbia Island Plaza was suggested by Daniel Webster's words. The two columns represent the North and the South, and the reclining sea and fluvial deities describe the geographical boundaries of our country. My feeling is that under the circumstances, if necessary, the airport should be removed to another site.

The above objections are somewhat difficult to understand, considering that we were authorized as recently as within the past six months by the Commission of Fine Arts and the Arlington Memorial Bridge Commission, to prepare models for the bas reliefs on the lower drum of the columns. Models of this drum and its adjoining architectural features have already been made in accordance with this decision, and are awaiting the order to be transmitted to the members of the approved list of sculptors for a competition. A model of the column capital and light standards thereupon have also been approved by the Commission of Fine Arts, with minor modifications, which have been acceded to by us.

I am preparing for submission to the Commission of Fine Arts, additional drawings of the various features of the Columbia Island Plaza, to illustrate still further the artistic and symbolic meaning thereof.

Yours very truly,
(Signed) Wm. Mitchell Wendall

W..K.

COPY

October 29, 1931.

Lieut. Col. U. S. Grant, 3rd, U. S. A.,
Executive Officer, Arlington Memorial
Bridge Commission,
Navy Building, Washington, D. C.

Dear Colonel Grant:

I am sending herewith a letter to the President, which I hope you will have the kindness to transmit to him. I do not wish to send it to him directly, and I am enclosing herewith a copy for your information.

Yours very truly,

(Signed) Wm. Mitchell Kendall

W.M.K.

Enclosures

c.c. Mr. Charles Moore

October 25, 1941.

Dear Mr. President:

We have lately received a very courteous letter from Colonel U. S. Grant, enclosing a letter he received from you, in which you ask the elimination of the proposed columns on Columbia Island as a serious hazard to the Washington Airport. We venture to ask you to reconsider this step, for in our opinion the omission of these columns would ruin absolutely the general design of the whole composition, which extends from the Lincoln Memorial to the Lee Mansion. This design was accepted years ago by Congress and the Memorial Bridge Commission and approved by the National Commission of Fine Arts. The Rock Creek Parkway approach and the water Gate in front of the Lincoln Memorial are far advanced toward completion, and the Bridge itself has practically been completed except for certain sculptural details. The construction of the semi-circular entrance to the Cemetery is now under way.

The columns were long since approved by the Bridge Commission and the Commission of Fine Arts, models of the column details have been authorized, and thus far approved. A competition for the sculptural decoration of the lower part of these columns has been authorized and the list of the sculptors approved by the Commission of Fine Arts. Eight models of the drum of the columns where their decoration is to appear, showing adjoining architectural details, have been authorized by the Commission, and are already made. Upon these the selected sculptors will model their groups.

There is certainly no country on earth which has undertaken so elaborate or so extensive an artistic ensemble. It is now suddenly proposed to eliminate the most important part of this design, both symbolically and artistically, on account of the proximity of an airport, an airport located long after the Memorial Bridge was designed and approved.

We respectfully suggest removing the airport to another location rather than completely to nullify an undertaking of such importance. We beg to remain,

Respectfully yours,
(Signed) McKim, Mead and White.

The President,
The White House,
Washington, D. C.

c.c. Lieut. Col. U. S. Grant, 3rd
Charles Moore, Esq.

November 20, 1931.

My dear Colonel Grant:

The report of the Arlington Memorial Bridge Commission, 66th Congress, 1st Session, Senate Document No. 94, gives in detail the program approved by Congress for the construction of the Arlington Memorial Bridge and its related features. On page 10 under the subject heading, "Columbia Island and the Lee Highway" is stated the following:

> "Even before the reclamation of Columbia Island by the dredging operations of the Corps of Engineers had advanced materially, it was always considered as a suitable site for formal park treatment, a fitting end for the Memorial Bridge, as well as an important feature in itself. Being so intimately related to the bridge, it was thought proper that the plans for the ultimate development of Columbia Island as a park should be included as part of the project for the Memorial Bridge. Accordingly the lines of the shore of the island have been somewhat rectified to permit a cross axis almost perpendicular to the main axis of the bridge and extending the full length of the island. The intersection of these two axes has suggested a plaza with fitting architectural adornment in a measure supplemental to the Lincoln Memorial across the river, and for this purpose two stately columns are proposed to be erected here, framing in but not interfering with the view of the Lincoln Memorial from the direction of the Lee Mansion. These columns symbolize the one the North and the other the South. They are surmounted by statues of Victory, the stylobates whence they rise offering surfaces suitable for decorations, bas-relief, and inscriptions. The columns are 166 feet high or practically of the same height as the Colonne de Juillet in Paris."

The two columns referred to are regarded by the architects of the Arlington Memorial Bridge as an essential feature in the proposed development of Columbia Island according to the adopted plan. The Commission of Fine Arts agree with the architects that such

columns are architecturally features of first importance and that the approved design should not be changed hastily or without adequate consideration.

Two objections to the columns have been raised: The first objection related to foundations, but the engineers of the bridge give assurance that adequate foundations can be constructed. The second objection is that the columns would interfere with the air flights from the field now in use by a commercial airport. The Commission of Fine Arts do not regard this objection as valid. In fact, they consider the columns rather as a protection to the sacredness of Arlington by causing the commercial air routes to be diverted to the north. This will be all the more important when the Arlington National Cemetery shall be enlarged to take in the present Agriculture Department experiment farm. The columns as at present designed will carry abundant light as warning to aviators. The Commission of Fine Arts, however, would quite willingly postpone the erection of these columns until the other features necessary to the artistic completion of the project shall have been finished.

For the Commission of Fine Arts:

Very respectfully yours,
(Signed) Charles Moore,
Chairman.

Lieut. Col. U. S. Grant, 3d,
Executive and Disbursing Officer,
Arlington Memorial Bridge Commission,
Washington, D. C.

EXHIBIT A-1

C O P Y

November 21, 1931.

Dear Colonel Grant:

Upon the recommendation of Mr. A. A. Weinman, sculptor member of the Commission, the Commission of Fine Arts have approved the models by Mr. Fraser and Mr. Friedlander for the Arlington Memorial Bridge.

These preliminary models are now satisfactory to Mr. Kendall and meet the requirements for purposes of the contract of the Arlington Memorial Bridge Commission with these sculptors.

For the Commission of Fine Arts:

Respectfully yours,

(Signed) Charles Moore,

Chairman.

Lieut. Col. U. S. Grant, 3d,
Executive and Disbursing Officer,
Arlington Memorial Bridge Commission,
Washington, D. C.

EXHIBIT A-2

C O P Y

THE COMMISSION OF FINE ARTS
Washington

November 4, 1931.

Sir:

The Commission of Fine Arts at their meeting on November 2, 1931, were pleased to inspect a revised design for bronze gates for the main entrance to the Naval Academy at Annapolis, prepared by the Allied Architects, Inc., of Washington. The Commission approved the design.

For the Commission of Fine Arts:

Very respectfully yours,

(Signed) Charles Moore,

Chairman.

The Honorable
The Secretary of the Navy,
Washington, D. C.

EXHIBIT B

C O P Y

November 4, 1931.

Dear Dr. Wetmore:

The Commission of Fine Arts at their meeting on November 2, 1931, approved the design prepared by the Allied Architects, Inc., of Washington for the extensions to the National Museum Building. A few changes in matters of detail were suggested by the Commission of Fine Arts, which were explained to Mr. Nathan C. Wyeth, who has been placed in particular charge of the design of the extensions.

The Commission took note of your statement that these museum extensions are to be lighted for the most part by artificial light and that the extensions have been designed accordingly. The Commission, therefore, suggest that the proposed pilaster treatment of the exterior be omitted and that simply a plain wall surface be shown.

For the Commission of Fine Arts:

Respectfully yours,
(Signed) Charles Moore,
Chairman.

Dr. Alexander Wetmore,
Assistant Secretary in Charge,
National Museum,
Washington, D. C.

EXHIBIT C

[illegible]

[illegible]
[illegible]
Washington, D.C.

November 6, 1931.

Mr. Charles Moore,
Chairman, The Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

Dear Mr. Moore:

I beg to acknowledge with thanks your communication of November 4, announcing approval of the design prepared by the Allied Architects Incorporated of Washington, for extensions to the Natural History Building of the National Museum. With appreciation of your attention I am,

Very truly yours,

(Signed) W. Metmore

Assistent Secretary

COMMISSION OF FINE ARTS
Washington

C O P Y

November 2, 1931

Dear Senator Fess:

The Resolution of Congress creating the National Commission for the celebration of the Bicentennial of the Birth of George Washington, in section four, provides:

> "That when the commission shall have approved of a plan of celebration, then it shall submit for their consideration and approval such plan or plans in so far as it or they may relate to the fine arts, to the Commission of Fine Arts, in Washington, for their approval, and in accordance with statutory requirements."

Naturally the focal point of the Bicentennial is the City of Washington. As announced by the Commission features of the celebration in the National Capital will be the:

Opening of the Mount Vernon Highway,
Opening of the Arlington Memorial Bridge and Rock Creek Parkway,
Anniversary of Washington's First Inauguration; special exercises in the National Capital.

Added to these events scheduled as national in character are very many others all of which are designed to draw millions of visitors to Washington during the celebration months from February to November.

Anticipating such an influx of visitors, and having in mind the duties of the National Commission of Fine Arts under the Resolution of Congress, this Commission respectfully suggest to the United States Bicentennial Commission the following considerations:

First. The City of Washington itself was originally laid out under the immediate direction of President Washington as a work of art the like of which did not then exist. For more than a century and a quarter the National Capital has progressed towards the ideals of its founders, until it has become by universal acknowledgment one of the finest cities in the world.

Second. The opening of the Arlington Memorial Bridge and Rock Creek Parkway and the Mount Vernon Highway will be extensions of the great central composition of Washington--a composition which for extent,

dignity, grandeur and beauty never has been surpassed in the history of the world. Fine and extensive as are these vital elements, they are but steps in the march of progress towards higher things already outlined and in part provided for by Congress.

Third. Throughout the original City of Washington, situated between the Anacostia Branch and Rock Creek and extending from the Potomac to Florida Avenue, the streets and avenues, the parks and reservations, all belong to the people of the United States. These streets and open spaces were secured in order to insure both the convenience and the pleasure of the citizens of the entire country and their representatives engaged in carrying on the legislative and executive work of the Government.

Fourth. Today the purpose of the founders is thwarted; convenience is seriously impeded, and pleasure is destroyed by the permitted usurpation of streets, parks, parkways, and monument grounds by stationary automobiles. The millions and millions of dollars spent to express the gratitude of the Nation to those who have deserved well by the Republic have gone to waste because unworthy, undignified lines of cars either occupy or frame every park and reservation. The people of the United States are thus robbed of their heritage in their capital.

Fifth. With congestion of streets already established and saturation of parks complete, with the monuments to Washington and Lincoln defaced, with the very steps of the Capitol blocked by parked automobiles, with the artistic features of the city as planned by Washington and Jefferson brought to naught, the invitations extended to the citizens of the United States to visit their capital would seem but a mockery. They will not be able to find accommodation, let alone joy and pleasure.

Sixth. The sad experiences of congestion on the day of the burial of the Unknown Soldier at Arlington were regarded as a national disgrace. Yet those experiences were a matter of hours. Here we look forward to months of recurring like occasions.

Seventh. This Commission would not thus address you save for the fact that after the most diligent inquiry it has not been found that adequate or systematic steps are being taken by any authority to provide parking places for visiting automobiles.

The Commission finds schedules of pageants and celebrations to lure people to Washington, but absolutely no plans to provide accommodations for them when they come here.

Eighth. Congress by the Constitution has exclusive legislation over the District of Columbia. The Commission of Fine Arts is able to suggest only one way for preserving for the people of the United States the surpassing artistic features of the City of Washington both during the Bicentennial and thereafter. That way is by Congress to recover the parks for their use as parks, and to regulate the use of the streets and avenues for the benefit of all the people.

Very respectfully,

(Signed) James L. Greenleaf,

Ezra Winter,

J. W. Cross,

A. A. Weinman,

John Lawrence Mauran,

Egerton Swartwout,

Charles Moore.

Hon. Simeon D. Fess, Vice Chairman,
The George Washington Bicentennial Commission,
United States Senate,
Washington, D. C.

c o p y

October 26, 1931.

Dear Mr. Aitken:

Referring to the telephone conversations in regard to a statue of General Otis Howard which the State of Maine desires to place at Gettysburg, and as to which as we understand the Adjutant General's Office of the State of Maine wishes an opinion by the Commission of Fine Arts on the sketch, I would say that if the Adjutant General's Office shall make a formal request to the Commission of Fine Arts, stating explicitly what he desires, the request will be placed before the Commission at its next meeting. It has been the custom of the Commission to comply with such requests but each case is to be decided by itself.

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Mr. Robert I. Aitken,
227 West 13th Street,
New York, N. Y.

EXHIBIT E

C O P Y

November 10, 1931.

Dear Mr. Hanson:

At the request of the Adjutant General of the State of Maine the National Commission of Fine Arts inspected the sketch model of a statue of General O. O. Howard to be erected on the battlefield of Gettysburg. The inspection was made at the studio of the sculptor, Mr. Robert Aitken.

The Commission have the honor to report that the work is a creditable one in both spirit and general composition. During the discussion with Mr. Aitken certain suggestions were made to him, in which he readily concurred, and on which he will act.

Very respectfully yours,

(Signed) Charles Moore,

Chairman.

Mr. J. M. Hanson, Secretary,
Howard Memorial Commission,
Office of the Adjutant General,
Augusta, Maine.

EXHIBIT E-1

C O P Y

November 5, 1931.

Dear Sirs:

The Commission of Fine Arts at their meeting on November 2, approved in substance the design submitted by Mr. A. L. Harris, Municipal Architect, and Mr. C. R. Whyte, Engineer of Bridges, of the District of Columbia, for a new P Street Bridge, subject to changes in the design to simplify it. Mr. Harris will present a new study showing these changes.

For the Commission of Fine Arts:

Very respectfully yours,

(Signed) Charles Moore,

Chairman.

Board of Commissioners
of the District of Columbia,
Washington, D. C.

EXHIBIT F

C O P Y

November 4, 1931.

Dear Mr. Albright:

The Commission of Fine Arts at their meeting on November 2, 1931, approved sketches for the rest and recreation house at Wakefield, submitted by Mr. Edward W. Donn, Jr., Architect.

This building is to be erected on the Duck Hall property adjacent to the Wakefield Mansion, as a memorial to Mrs. Harry Lee Rust.

The sketches are submitted to you with the request that they be submitted to the Secretary of the Interior for his approval. It is proposed to begin construction on the building at the earliest date possible. A fund of approximately $25,000 has been provided by the Wakefield National Memorial Association for this building.

For the Commission of Fine Arts:

Respectfully yours,

(Signed) Charles Moore,

Chairman.

Mr. Horace M. Albright, Director,
National Park Service,
Interior Department,
Washington, D. C.

EXHIBIT G

C O P Y

November 4, 1931.

Dear Mr. Secretary:

The Commission of Fine Arts examined with interest the hundred models submitted in the competition for the design of the silver Twenty-five Cent piece.

The Commission before making such examination agreed upon certain fundamental considerations:

First, the Twenty-five Cent piece is the coin most in use by the people of this country. It is, so to speak, a standard coin of the United States. Therefore, it should be in the highest degree symbolic of the power, the dignity and the permanence of the Nation. Nothing of a transitory character should be permitted to appear on it. In their coinage the fine arts come home to all the people; and by their coinage the artistic standards of a nation are judged.

Congress has specified that the head of Washington shall form the obverse of the coin. The size of the coin makes it necessary that this head shall be very simple in its outlines and broad in treatment. Refinements in the large models disappear completely in the reduced size of the actual coin. This is a matter of first consideration, fully revealed by the use of the reducing-glass.

The reverse was left to the imagination of the artist. Here again dignity and breadth of treatment are essential qualities in the design.

Having determined these fundamental elements, the Commission had no difficulty in eliminating from the competition all but about a half dozen models. Almost all of those rejected were designed by persons who showed lack of that technical skill absolutely essential in designing a coin--an art requiring training and experience.

The comparatively small number of designs remaining after the elimination were then gone over and discussed by the Commission. A unanimous decision was reached that the design numbered fifty-six, with some minor modifications, would result in a coin, simple, direct and permanent in character, and at the same time characterized by an elegance which would make it worthy of being placed with the coins of

EXHIBIT H

nations which have had the benefit of long experience and in which technical skill has been highly developed.

In reaching this decision the Commission were so fortunate as to have the guidance of Mr. A. A. Weinman, whose executed work in coins, medals and sculpture has placed him in the highest class of living American artists. This gave to the members assurance that the choice they made embodied the fundamental principles governing coinage designs, and also that the selected design could be carried out successfully along technical lines.

The members of the Commission have enjoyed the experience of seeing so large a collection of designs for so high a purpose. Had there been among the rejected submissions any one of surpassing merit from the standpoint of design the Commission would have endeavored to ask for a further study of such submission with a view to bringing it up to the standard of technical excellence, as the Commission has done in past instances. But there was none such.

The recommended design was approved on the score of both conception and also of evident technical ability on the part of the artist in matters of spacing, balance, lettering and those other elements which go to make up a fine coin.

For the Commission of Fine Arts:

Very respectfully yours,

(Signed) Charles Moore,

Chairman.

Honorable Andrew W. Mellon,
Secretary of the Treasury,
Washington, D. C.

C O P Y

THE SECRETARY OF THE TREASURY

Washington

November 4, 1931.

Dear Mr. Moore:

Following the conference which we had with the members of the Fine Arts Commission two days ago, I inspected the models of the design for the new quarter dollar selected by the Commission as the one most nearly meeting with their approval. I understand that you wish the sculptor given an opportunity to restudy this design in order to make certain changes which would meet with my own and your wishes in this matter.

I am very glad to accede to your request for a restudy of the design but, as the one selected was not my first choice and as it might be construed as showing discrimination if we give this opportunity to one sculptor and not extend it to others whose designs have equal merit in my eyes, I have designated the designs of three other sculptors and shall be glad to have a restudy made by these sculptors and by the one designated by the Commission.

I am enclosing photographs of the designs to be submitted for restudy and will be grateful if you will forward them to Mr. Weinmann, the sculptor member of the Commission, and ask if he will be kind enough to suggest the changes which he feels are necessary in order that the designs shall conform with the views of the Commission and with my own

Upon receipt of Mr. Weinmann's suggestions, I shall ask the Director of the Mint to transmit them to the various sculptors who will be given an opportunity to make a restudy of their designs.

Sincerely yours,

(Signed) A. W. Mellon,

Secretary of the Treasury.

Honorable Charles Moore,
Chairman, Commission of Fine Arts,
Interior Building,
Washington, D. C.

EXHIBIT H-1

C O P Y

November 10, 1931.

Dear Mr. Secretary:

The Commission of Fine Arts have considered very carefully the submissions sent to them by your direction. The members of the Commission feel keenly the responsibility imposed upon them in the matter of these designs; and have reached their conclusions only after weighing most carefully the merits and also the shortcomings of each design.

Design No. 86; The Commission feel that the head of Washington lacks power and breadth of modelling; in fact it seems somewhat soft in character. The design of the reverse (an eagle feeding her young) seems involved in the lower part of the composition and has not sufficient strength in the general treatment of the relief.

Design No. 44: This design shows decided weakness in both drawing and modelling of the head of Washington. The general composition of the obverse seems scattered and lacking in style. The composition of the reverse is greatly weakened by an unpleasant gap caused by the position of the wings of the eagle. The eagle is poorly drawn and is lacking in spirit.

Design No. 72. In this design the head of Washington is too small for the circle, and is unpleasant in the lower portion. The hair is stringy and lacks breadth of treatment. The reverse, while interesting in general composition, is lacking in the drawing of the body and legs of the eagle. At the necessary reduced size the principal motif is too small in comparison with the lettering.

All of the above objections are fundamental. They pertain to the essence of the designs.

Design No. 66: The Commission feel that this design would result in a very excellent coin. They quite agree with the Secretary's criticism that the eagle should be strengthened by a more vigorous treatment of head and body and a modification of the movement of the wings.

The treatment and size of the head of Washington and its arrangement within the circle are admirable. There might be further study as to contour.

From the point of general design this model seems to the Commission easily the best of the four under consideration. Therefore, they respectfully advise that it be accepted and that the sculptor be required to modify his existing model in the particulars stated above.

In the event that a competition limited to the four designs shall seem desirable, the payment of an honorarium to each contestant would conform to the rules of the National Sculpture Society.

Very respectfully,

(Signed) Charles Moore,

Chairman.

Honorable A. W. Mellon,
Secretary of the Treasury,
Washington, D. C.

EXHIBIT H-2

C O P Y

November 4, 1931.

Dear General MacArthur:

The Commission of Fine Arts at their meeting on November 2, 1931, approved the model which you submitted for the Badge of Military Merit.

For the Commission of Fine Arts:

Very respectfully yours,

(Signed) Charles Moore,

Chairman.

General Douglas MacArthur,
Chief of Staff,
War Department,
Washington, D. C.

EXHIBIT I

COPY

November 4, 1931.

Dear Mr. Lynn:

The Commission of Fine Arts at their meeting on November 2, 1931, were pleased to inspect with you and Dr. Putnam, Librarian of Congress, the study submitted for a clearstory on the addition to the Library of Congress building to be built in the square east of the main building. The Commission took note of the fact that this would bring about improved arrangements in the new building and provide space for 600,000 more volumes.

The Commission were concerned in particular as to whether or not the projection caused by the clearstory would create a bad effect when seen in silhouette in connection with the United States Capitol Building and the Library of Congress Building. This matter was given very careful attention by the architect members of the Commission, who after inspecting a perspective submitted by the architects of the building, Messrs. Pierson and Wilson, and after a trip from Alexandria to Washington over the Mount Vernon Highway and to the southern part of the city from which the site was inspected are unanimous in their opinion that there should be no valid objection to the added height. The Commission of Fine Arts is unanimous in this decision.

For the Commission of Fine Arts:

Very respectfully yours,

(Signed) Charles Moore,

Chairman.

Hon. David Lynn,
Architect of the Capitol,
Washington, D. C.

EXHIBIT J

C O P Y

ARCHITECT OF THE CAPITOL
Washington, D. C.

November 6, 1931.

Mr. Charles Moore, Chairman,
The Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

My dear Mr. Moore:

Receipt is acknowledged, with thanks of your letter of November 4, 1931, advising that the Commission of Fine Arts at their meeting of November 2, 1931, decided that there would be no valid objection to the added height should it be decided to construct a clearstory on the addition to the Library of Congress Building to be built in the square east of the main building.

Yours very truly,

(Signed) David Lynn,

Architect of the Capitol.

EXHIBIT J-1

COPY

THE COMMISSION OF FINE ARTS
Washington

November 4, 1931.

Dear Mr. Mellon:

The Commission of Fine Arts at their meeting on November 2, considered the design for the Central Heating Plant for public buildings in this city, to be located in Square 297 bounded by 12th, 13th, C and D Streets, S. W., submitted with your letter of October 28. The Commission were in conference with Paul P. Cret, consulting architect, and representatives of the United Engineers and Constructors, Inc., of Philadelphia, who planned the building. The Commission approve the design of the building and also the location in Square 297 proposed for it.

In the matter of setback from the street lines to which you call attention in your letter, the Commission, after consultation with the architect and the engineers, recommend an additional setback of fifteen feet. Inasmuch as the National Capital Park and Planning Commission have under consideration the question of widening C Street, the plans should be submitted to that body for consideration of this feature. If necessary, adjustments of parking can be made after such consideration.

For the Commission of Fine Arts:

Very respectfully yours,
(Signed) Charles Moore,
Chairman.

Hon. Andrew W. Mellon,
Secretary of the Treasury,
Washington, D. C.

EXHIBIT K

C O P Y

November 4, 1931.

Dear Mr. Shurtleff:

At the request of the George Washington Bicentennial Commission the Commission of Fine Arts is arranging for an Exhibition of the Fine Arts to be held during the period of the George Washington Bicentennial celebration, which begins on February 22, 1932. The exhibition is to be held in Washington and thus far the cooperation of the American Institute of Architects, the American Society of Landscape Architects, the National Sculpture Society, the Mural Painters Society, and the American Academy in Rome has been secured.

The main part of the Exhibition will be held in the National Museum Building where a limited amount of space has been secured in the wing occupied by the National Gallery of Art.

The Commission of Fine Arts have spoken of this Exhibition to members of the National Conference on City Planning, who have expressed their interest in it, and in behalf of the Commission of Fine Arts I wish to invite the National Conference on City Planning to take part in this Exhibition. The national art associations are financing their own exhibition. Mr. J. Monroe Hewlett of 2 West 45th Street, New York City, is the Chairman of the Committee of Artists that is arranging for the Exhibition.

I trust it will be agreeable to the National Conference on City Planning to take part in this Exhibition and that if so you will appoint two or three of your members to represent your body on the Committee. Also, I would like to hear from you about how much space the National Conference on City Planning would like to have for their part of the Exhibition.

Yours very truly,
(Signed) H. P. Caemmerer,
Secretary.

Mr. Flavelle Shurtleff, Secretary,
National Conference on City Planning,
150 East 22nd Street,
New York, N. Y.

EXHIBIT 1

# NATIONAL CONFERENCE ON CITY PLANNING

130 EAST TWENTY-SECOND ST · NEW YORK CITY

TELEPHONE: GRAMERCY 5-2844

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RECEIVED
COMMISSION OF FINE A
WASHINGTON, D. C.
NOV 12 1931

November 10, 1931

Mr H P Caemmerer, Secretary
The Commission of Fine Arts
Interior Department Building
Washington, D C

Dear Mr Caemmerer:

Your letter of November 4th was presented to the Board of Directors meeting on November 5th and a committee was appointed to represent the Conference at the Exhibition of the Fine Arts. The committee will report back to the Board of Directors probably at its January meeting, and thereafter I shall be able to tell you just what form the participation of the National Conference will take in the Exhibit.

Yours very truly,

Flavel Shurtleff

FS/MO

EXHIBIT L-1

C O P Y

May 12, 1931.

Dear Mr. Richey:

In accordance with your request, I asked our painter member, Mr. Ezra Winter, to suggest the names of two artists to be considered for the painting of a portrait of President Hoover. The Commission of Fine Arts recommends the following painters, any one of whom would paint an excellent portrait:

Mr. Charles Hopkinson,
Fenway Studios,
Boston, Massachusetts.

Mr. Louis Betts,
National Arts Club,
15 Gramercy Park,
New York, N. Y.

Mr. Leopold Seyffert,
No. 1 West 67th Street,
New York, N. Y.

Mr. Gari Melchers,
Falmouth, Virginia.

The work and ability of these artists is set forth in the accompanying book by Cuthbert Lee on "Contemporary American Portrait Painters". I am also sending a book on "Gari Melchers, Painter". As you doubtless know, Mr. Melchers is one of the greatest painters living and his paintings are known both nationally and internationally. Recently Mr. Melchers painted a portrait of Secretary Mellon. I would appreciate it if you would bring these books to the attention of the President with the accompanying report from the Commission, and if it is convenient, I would be glad if you would arrange to have the President see Mr. Mellon's portrait by Gari Melchers.

If I can be of further service to you in this matter, please let me know.

Sincerely yours,
(Signed) Charles Moore,
Chairman.

Hon. Lawrence Richey,
Secretary to the President,
The White House.

EXHIBIT A

C O P Y

November 9, 1931.

Dear Colonel Grant:

The Commission of Fine Arts at their meeting on November 2, 1931, inspected the photographs submitted by Mr. Leo Friedlander of his sculptural groups for the entrance to the Arlington Memorial Bridge, showing in a limited way the suggestions which were made to him at the meeting of the Commission on September 25, embodied in his models.

The Commission felt that Mr. Friedlander's models were improved by the changes but decided to refer the matter to Mr. A. A. Weinman, sculptor member of the Commission of Fine Arts with the request that he confer with Mr. Friedlander as to further changes which he should make in his model.

For the Commission of Fine Arts:

Very respectfully yours,

(Signed) Charles Moore,

Chairman.

Lieut. Col. U. S. Grant, 3d,
Executive and Disbursing Officer,
Arlington Memorial Bridge Commission,
Washington, D. C.

EXHIBIT N